METALLICA

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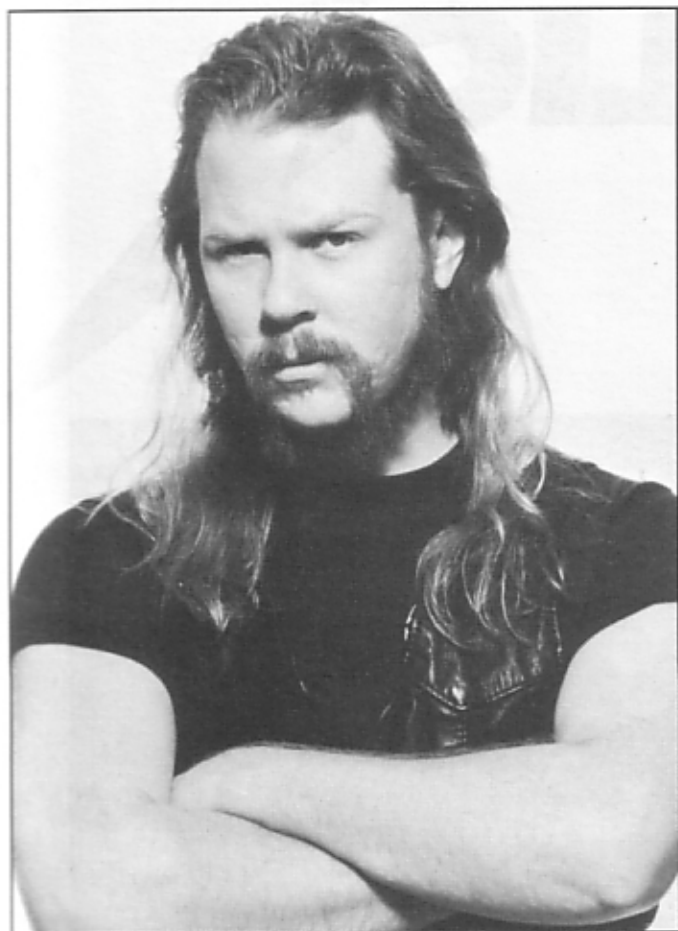
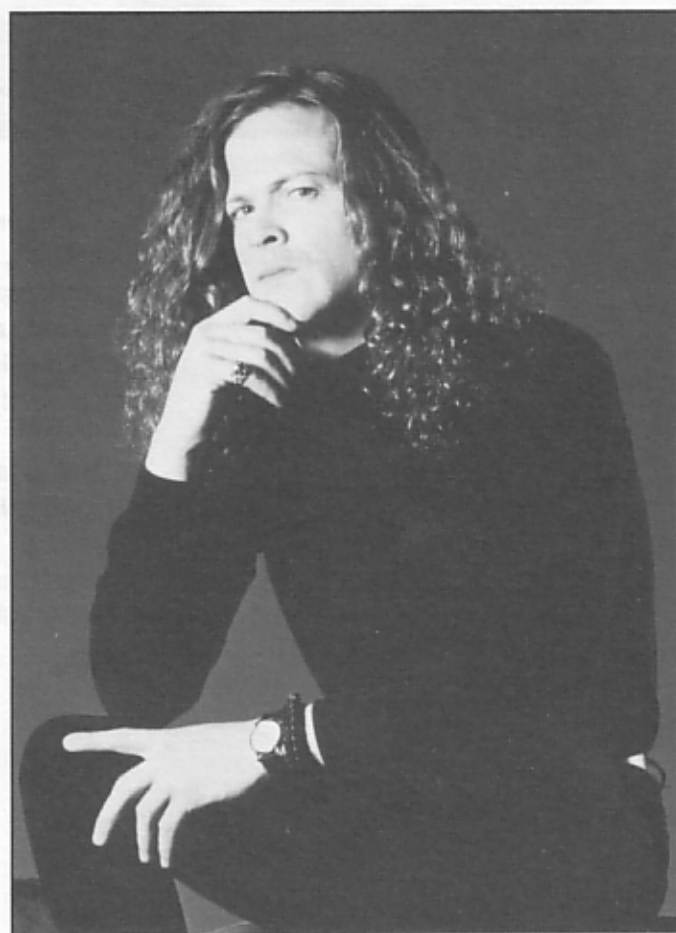
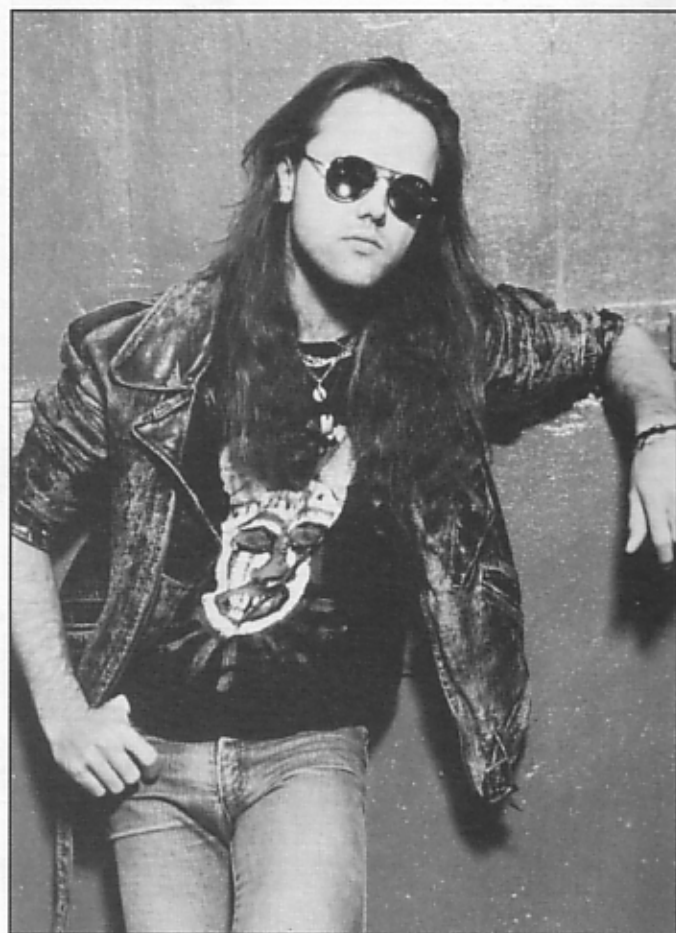
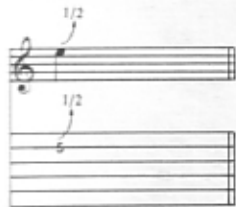

TABLATURE EXPLANATION

111-1

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

Definitions for Special Guitar Notation

BEND: Strike the note and bend up ½ step (one fret).

BEND: Strike the note and bend up a whole step (two frets).

BEND AND RELEASE: Strike the note and bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.

PRE-BEND: Bend the note up ½ (or whole) step, then strike it.

PRE-BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.

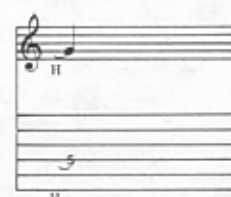
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

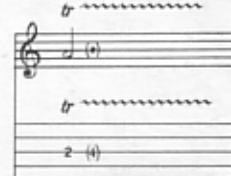
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.

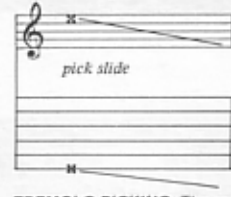
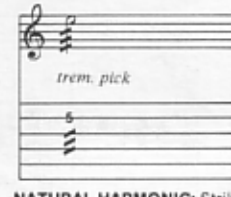
WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.

SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.

SLIDE: Same as above, except the second note is struck.

HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.

PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated.

ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.

TREMOLO BAR: The pitch of th note or chord is dropped a spec number of steps then returned t original pitch.

PALM MUTING: The note is pa muted by the right hand lightly touching the string(s) just befor bridge.

MUFFLED STRINGS: A percus sound is produced by laying th hand across the strings without depressing them and striking th with the right hand.

RHYTHM SLASHES: Strum ch in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first p of the transcription.

RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. Th circled number above the note indicates which string to play. successive notes are played on same string, only the fret numb are given.

ENTER SANDMAN

Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett

Play 7 times
(cont. in notation)
N.C.
Rhy. Fig. 1
Gtrs. III & IV
E5
P.M.
sl.
N.C.
E5
N.C.
G5
F♯5
G5 F♯5 E5
(end Rhy. Fig. 1)
1st, 2nd Verses
N.C.
F5 N.C.
F5 N.C.
G5
1. Say your prayers, lit - tle one. Don't for - get, my son, to in - clude ev - 'ry - one.
2. Some-thing's wrong. Shut the light. Heav - y thoughts to - night, and they aren't of Snow White.
2nd time w/Fill 2
F♯5
G5 F♯5 E5
F5 N.C.
F5 N.C.
G5
I tuck you in, warm with - in, keep you free from sin till the sand-man, he comes,.
Dreams of war, dreams of li'rs, dreams of drag - on's fire and of things that will bite,
Fill 2
Gtr. II
w/wah
sl.

F♯5
G5 F♯5 N.C.
Half time feel
Pre-chorus
ah.
yeah.
Sleep with one eye o - pen,
grip - ping your pil -
Rhy. Fill 1
Rhy. Fig. 2
P.M.
low tight.
(end half time feel)
Chorus
F♯5
B5
E5
Ex - it: light.
En - ter: night.
(end Rhy. Fig. 2)
Rhy. Fig. 3
sl.
Gtr. IV substitute Rhy. Fill 2
Gtr. IV subst. Rhy. Fill 3
To Coda
G5
Take my hand.
We're off to nev - er - nev - er land.
(end Rhy. Fig. 3) Gtr. III
Gtrs. III & IV
Rhy. Fill 2
Gtr. IV
Rhy. Fill 3

w/Rhy. Fig. 1
N.C.
E5
2nd time w/Fill 1
N.C.
E5
N.C.
G5
1.
F♯5
G5 F♯5 E5
(Sing 1st time only)
2.
D.S. al Coda
F♯5
G5 F♯5 E5
Coda
G5
F♯5
G5
E5
off to nev - er - nev - er land.
Heh, heh.
Gtr. III
Gtrs. III & IV
P.M.
sl.
Guitar solo
w/Rhy. Fig. 1 (1¾ times)
N.C.
E5
N.C.
E5
N.C.
G5
Gtr. II
1/4
Full
w/wah
sl.
F♯5
G5 F♯5 E5
N.C.
E5
N.C.
E5
P
H P
Fill 1
Gtr. II
w/wah
grad. bend
Full
sl.

8va
N.C.
G5
w/Rhy. Fill 1
F♯5
G5
F♯5
N.C.
loco
Half time feel
w/Rhy. Fig. 2
(end half time feel)
w/Rhy. Fig. 3
F♯5
B5
F♯5
B5
F♯5
B5
E5
trem. bar
*grad. release
F♯5
8va
B5
E5
*Gradually release bend and articulate w/trem. bar simultaneously.
8va
Gtrs. III&IV
E5
loco
vib. w/bar

Gtr. I
⑥ open
E
mp
vib. w/bar
(wah off)
trem. bar
4 (4) 0 2 (2)

w/Riff A (7 times)
N.C.
(Spoken:) Now I lay me down to sleep.
(Child:) Now I lay me down to sleep.
Pray the Lord my soul to keep.
Fdbk.
(15ma)
(Gtr. II out)
Fdbk.
(2)
0
Fdbk. pitch: D

Pray the Lord my soul to keep.
If I die before I wake,
If I die before I wake,
pray
the Lord my soul to take.
w/Rhy. Fill 4
pray the Lord my soul to take.
Rhy. Fill 4
Gtr. I
Gtr. III
mf
(0) 7 5 6 5 7 2

w/Rhy. Fig. 2 (1st bar only, 4 times) (Gtr. III only)
N.C.
Hush, lit - tle ba - by. Don't say a word.
And nev - er mind that noise you heard.
Gtr. IV
w/Rhy. Fig. 2 (Gtr. III only)
F♯5
P.M.
It's just the beasts un - der your bed.
in you clos - et, in your head.
Chorus
w/Rhy. Fig. 3 (1st 5 bars only)
F♯5 B5 F♯5 B5 F♯5 B5 E5
Gtr. IV substitute Rhy. Fill 2
Ex - it: light. En - ter: night.
F♯5 B5 E5
Gtrs. III & IV
⑥open
E
P.M.
w/Rhy. Fig. 3
F♯5 B5 F♯5 B5 F♯5
Grain of sand. Ex - it: light.
B5 E5
Gtr. IV substitute Rhy. Fill 2
F♯5 B5 E5
Gtr. IV substitute Rhy. Fill 3
En - ter: night. Take my hand. We're
Gtr. IV
E5
(cont. in notation)
off to nev - er - nev - er land. Yeah. Ha ha ha ha ha ha. Oo!
Gtr. III
P.M.
sl.
sl.
P.M.

SAD BUT TRUE

Words and Music by
James Hetfield and Lars Ulrich

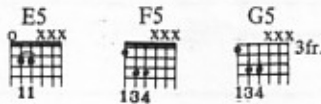
1st, 2nd, 3rd Verses
Rhy. Fig. 1
E
D5
Bb5
(end Rhy. Fig. 1)
w/Rhy. Fig. 1 (3 times)
P.M.
1. Hey, I'm your life. I'm the one who takes you there. Hey, I'm your life.
2. You, you're my mask. You're my cov - er, my shel - ter. You, you're my mask.
3. Hate, I'm your hate. I'm your hate when you want love. Pay, pay the price.
3rd time substitute Rhy. Fill 1
I'm the one who cares. They, they be - tray. I'm your on - ly true friend now.
You're the one who's blamed. Do, do my work. Do my dirt - y work, scape - goat.
Pay, for noth - ing's fair. Hey, I'm your life. I'm the one who took you there.
They, they'll be - tray. I'm for - ev - er there.
Do, do my deeds, for you're the one who's shamed.
Hey, I'm your life. And I no long - er care.
Chorus
N.C. F5 D5 F5 E5 F5 D5 N.C. A5 Bb5 G5 A5 G5
I'm your dream, make you real. I'm your eyes when you must steal. I'm your pain when you can't
Rhy. Fig. 2
To Coda
C5 N.C. F5 N.C. F5 D5 F5 E5 F5 D5 N.C. A5
feel. Sad but true. I'm your dream, mind a - stray. I'm your eyes when you're a -
(end Rhy. Fig. 2)
Rhy. Fill 1
E Bb5 E Bb5 E Bb5
P.M.

Bb5
G5
A5
G5
C5
N.C.
F5
N.C.
way. I'm your pain while you re - pay. You know it's sad but true.
P.M.
P.M.
E5
N.C.
E5
N.C.
1.
E5
N.C.
Sad but true.
P.M.
E5
N.C.
E5
N.C.
E5
N.C.
P.M.
P.M.
P.M.
2.
E5
N.C.
true.
P.M.

Interlude
A5
Gtr. II
B♭5
A5
B♭5
A5
sl.
Gtr. I
P.M.
B♭5
A5
B♭5
N.C.
Guitar solo I
E5
N.C.
E5
N.C.
E5
N.C.
H
P

E5
N.C.
E5
N.C.
E5
N.C.
A5
B♭5
G5
B♭5
A5
B♭5
G5
B♭5
A5
B♭5
G5
B♭5
A5
B♭5
G5
B♭5
A5
P.M.
sl.
Full
1/2

w/Rhy. Fig. 2 (2 times)
N.C.
F5 D5
F5 E5
F5 D5 N.C. A5
B♭5 G5 A5 G5
I'm your dream.
I'm your eyes.
I'm your pain.
(Gtr. II out)
C5 N.C. F5 N.C.
F5 D5
F5 E5
F5 D5 N.C. A5
I'm your dream.
I'm your eyes.
I'm your pain.
(I'm your dream.
I'm your eyes.
B♭5 G5 A5 G5
C5 N.C. F5 N.C.
I'm your pain.)
You know it's sad but true.
Gtr. II
pick slide
don't pick
Guitar solo II
E5 N.C.
Gtr. II
semi-harm.
Gtr. I
P.M.

HOLIER THAN THOU

N.C.
E5
Why don't you wor - ry a - bout your - self in - stead?
(end Rhy. Fig. 2)
P.M.
H
N.C.
G5
w/Rhy. Fig. 2
Who are you? Where
Rhy. Fill 2
(end Rhy. Fill 2)
P.M.
N.C.
E5
ya been? Where ya from?
Gos - sip burn - ing on the tip of your tongue.
You lie so much.
you be - lieve your - self.
Judge not lest ye be judged your - self.
Chorus
Ho - li - er than thou,
you are

N.C.
E5
N.C.
E5
N.C.
E5
Ho-li-er than thou,
you are
H
P.M.
w/Rhy. Fig. 1 (3 times)
To Coda
w/Rhy. Fill 1
You know not.
2nd Verse
w/Rhy. Fig. 2
G5
Be-fore you judge me take a look at you. Can't you find some-
thing bet-ter to do? Point the fin-ger, slow to un-der-stand. Ar-ro-gance and ig-
nor-ance go hand in hand.
w/Rhy. Fill 2
Gtr. III
Full
(w/wah)
grad. bend
trem. pick
w/Rhy. Fig. 2
It's not who you are, it's who you know. Oth-ers lives are the ba-
sl.

N.C.
G5
N.C.
E5
sis of your own. Burn your bridg - es and build them back with wealth.
Fdbk.
Full
Full
P
D.S. al Coda
E5
Judge not, lest ye be judged your - self.
P
(Gtr. III out)
H
sl.
Coda
N.C.,
E5
G5
F♯5 F5 E5
Yeah! Who the hell are you?
(Gtrs. I & II)
(cont. in slashes)
P.M.
Interlude
Gtrs. I & II
⑤1fr. open ⑥3fr.
B♭ A G E5
Gtr. III

N.C.
A5
B♭5
G5
E5
8va
loco
Full
1/2
sl.
P
P.M.

N.C.
8va
E5
Full
sl.
H P
P
P.M.
H
Outro
E5 N.C.
(Gtr. V out)
(Gtrs. I & II tacet)
3
Gtr. I
Gtrs. I & II
Gtrs. I, II & III

N.C.
E5
N.C.
E5
Ho - li - er than thou, you are.
H
P.M.
N.C.
E5
N.C.
E5
N.C.
E5
Ho - li - er than thou, you are.
N.C.
E5
You know not.
N.C.
G5
N.C.
E5
Woh, not!

THE UNFORGIVEN

Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett

A5 C5 E5 D5 Am C G Em E

Slowly ♩ = 69

N.C. Amsus2 Am *Play 4 times* Amsus2 Gtr. II (elec.) Am

clean tone

Gtr. I (acous.)

mf
let ring
w/fingers

Amsus2
C
G
E5
Amsus2
C
sl.
H
Rhy. Fig. 1
G
E
Amsus2
Am
(Gtr. II out)
Am
dim.
(end Rhy. Fig. 1)
Rhy. Fig. 2
(Gtr. I out)
Rhy. Fig. 3 (Gtr.III)
1st, 2nd Verses
A5
C5
E5
E
D5
A
A5
(end Rhy. Fig. 3)
w/Rhy. Fig. 3 & Riff A (both 2 times)
P.M.
1. New blood joins this earth, and quick-ly he's sub-dued. Through con-stant pain dis-grace, the young
2. See additional lyrics
Riff A (Gtr. IV)

A5
⑤open A A5
C5 E5
⑥open E D5
⑤open A A5
boy learns their rules. With time, the child draws in this whip-ping boy done wrong. De-
(Gtr. III)
(cont. in notation)
N.C.
P.M.
prived of all his thoughts, the young man strug-gles on and on. He's known, oo, a
Rhy. Fig. 4
Gtr. III
(Gtr. IV)
(Gtr. IV out)
H
P.M.
C5 G5 N.C. C5 G5 E5
vow un-to his own that nev-er from this day his will they'll take a - way.
(end Rhy. Fig. 4)
(cont. in slashes)
Chorus
w/Rhy. Fig. 1 (2 times)
Gtr. III A5
(Gtr. III out)
G
Amsus2
C
What I've felt, what I've known nev-er shined through in what I've shown. Nev-er be. Nev-er see.
Gtr. II
mf
sl.

G
E
Amsus2
C
G
E5
Won't see what might_ have_ been. What I've felt,_ what I've known_ nev - er shined through in what I've shown._
*Sing cue notes 2nd and 3rd times.
Amsus2
C
G
E
To Coda *w/Rhy. Fig. 2
Amsus2
1.
Am Amsus2
Am
_ Nev - er free._ Nev - er me._ So I dub thee un - for - giv - en.
2. They
(Gtr. II out)
dim.
*Harmony vocal tacet 3rd time.
*2nd time 1st bar only.
2.
Amsus2
Rhy. Fig. 5 (Gtr. I)
Am
Interlude
w/Rhy. Fig. 5 (6 times)
Amsus2
Gtr. II
Am Amsus2
Am
Amsus2
Am
Amsus2
Am Amsus2
Am

Guitar solo
w/Rhy. Fig. 3 (1½ times)
Gtr. III
Gtr. IV
(Gtr. II out)
grad. bend
A5 C5 E5 E D5 A5 A A5

w/Rhy. Fill 1
w/Rhy. Fig. 3
C5 E5 E D5 A5 C5 E5 E D5
A.H. pitch: E E

A5 A A5 C5 E5 E D5 A5
loco
(Gtr. III)
P.M.

Rhy. Fill 1
Gtr. III
P.M.

w/Rhy. Fig. 4
N.C.
C5
G5
Full
8va
loco
H P
D.S. al Coda
Gtr. III
E5
(Gtr. IV out)
Coda
Gtr. I
Am
C
en.
Woh.
G
Em
E
(cont. in Fill 1)
Gtr. IV
both gtrs. vib.
*Gtr. IV indicated to left of slash.

Additional Lyrics

2. They dedicate their lives to running all of his.
   He tries to please them all, this bitter man he is.
   Throughout his life the same, he's battled constantly.
   This fight he cannot win. A tired man they see no longer cares.
   The old man then prepares to die regretfully.
   That old man here is me. *(To Chorus)*

WHEREVER I MAY ROAM

Words and Music by
James Hetfield and Lars Ulrich

N.C.
Rhy. Fig. 2
P.M.
H
E5 N.C.
sl.
A5 A♯5 B5 C5
(end Rhy. Fig. 2)
Half time feel
E5
F5
Em
(Whispered:) And the road be - comes my bride.
1. And the road be - comes my bride.
(cont. in slashes)
1st, 2nd Verses
B♭5
I have stripped of all but pride, so in her I do con -
2. See additional lyrics
A5
fide, and she keeps me sat - is - fied.
Gives me all I need.
Rhy. Fig. 3
And with dust in throat I crave, on - ly knowl - edge will I save.
Gtr. IV (clean elec.)
let ring

G5
Bb5
To the game you stay a slave.
let ring
(end half time feel)
(end Rhy. Fig. 3)
(cont. in notation)
N.C.
Rov - er, wan - d'rer, no - mad, vag - a - bond, call me what you will,
Rhy. Fill 1
(Gtr. IV out)
(Gtrs. II & III)
P.M.
H
E5
N.C.
A5
A♯5
B5
C5
yeah!
Oh.
(end Rhy. Fill 1)
sl.
Pre-chorus
F5
N.C.
E5
But I'll take my time an - y - where, free to
Rhy. Fig. 4

E5
N.C.
both gtrs.
Gtr. II
P.M. Gtr. III
Gtr. III
*P.M.
*P.M. refers to both gtrs.
Pre-chorus
w/Rhy. Fig. 4
F5
But I'll take my time an - y - where.
E5
I'm free to speak my mind.
Bb5
And I'll take my find an - y - where.
Half time feel
Chorus
A5
An - y - where I roam,
G5
where I lay my head is home, that's where.
(end half time feel)
Guitar solo
w/Rhy. Fig. 1 (2 times)
Gtr. V
(w/wah)
sl.
1/2
Full
A5
A#5
B5
C5
8va
*Tap w/edge of pick.
loco

(Gtrs. II & III)
D5
A5
A♯5
B5
C5
Full
P.M.
Half time feel
w/Rhy. Fig. 3
E5
B♭5
vib. w/bar
8va
G5
loco
sl.
(end half time feel)
w/Rhy. Fill 1
N.C.
trem. picking
don't pick

(Gtrs. II & III)
D5
⑥19fr.
B
sl.
Pre-chorus
w/Rhy. Fig. 4
F5
N.C.
But I'll take my time
an - y - where.
8va
(Gtr. V out)
E5
N.C.
B♭5
N.C.
I'm free to speak my mind
an - y - where.
And I'll re - de - fine
an - y - where.
Half time feel
Chorus
A5
G5
An - y - where I roam,
where I lay my head is home.
(end half time feel)
C5
B5
B♭5(type 2)
E G F♯
P.M.
Carved up - on my stone,
my bod - y lie, but still I roam, yeah yeah.
Outro
w/Rhy. Fig. 1
E5 N.C.
w/Bkgd. voc. Fig. 1
E5 N.C.
A5 A♯5 B5 C5
w/Rhy. Fig. 2 (till fade)
N.C.
Wher - ev - er I may roam.
w/Bkgd. voc. Fig. 1
E5 N.C.
A5 A♯5 B5 C5
Wher - ev - er I may roam,
Bkgd. voc. Fig. 1
Wher - ev - er I may roam.

E5
N.C.
A5
A♯5
B5
C5
Full
Begin fade
8va
loco
3

Additional Lyrics

2. And the earth becomes my throne,
   I adapt to the unknown.
   Under wandering stars I've grown,
   By myself but not alone.
   I ask no one.
   And my ties are severed clean,
   The less I have, the more I gain.
   Off the beaten path I reign.
   Rover, wanderer, nomad, vagabond,
   Call me what you will. *(To Pre-chorus)*

DON'T TREAD ON ME

Words and Music by
James Hetfield and Lars Ulrich

E5 B♭5 F5 E5 B♭5 F5 E5 B♭5 F5 E5 F5 G5 F5 E5 B♭5 F5 E5 B♭5 F5
Don't tread on me.
Riff A (Gtr. III)
(w/slide)
E5 B♭5 F5 E5 F5 G5 F5 E5 B♭5 F5 E5 B♭5 F5 E5 B♭5 F5 E5 F5 G5 F5
Say, don't tread on me.
(end Riff A)
1st, 2nd Verse
Rhy. Fig. 3
E5 F5 F♯5 G5
P.M.
1. Lib - er - ty or death, what we so proud - ly hail. Once you pro-voke her,
2. See additional lyrics
(end Rhy. Fig. 3)
G♯5 A5 B♭5 B5 D5 B
⑥7fr.
sl
w/Rhy. Fig. 2
E5 F5
rat - tl - ing of her tail. Nev - er be - gins it, nev - er, but once en - gaged,

⑥7fr. w/Rhy. Fig. 2 (1st 2 bars only) & Fill 1
F♯5 G5 G♯5 A5 B♭5 B5 D5 B E5 B♭5 F5 E5 B♭5 F5
nev - er sur - ren - ders,
show - ing the fangs of rage.
⑥6fr. open 5fr. open 3fr. open
E5 B♭5 F5 E5 F5 G5 F5 E5 B5 E5 G5 E5 A5 E5 B♭ E A E G E
P.M.
Say, don't tread on me.
Chorus
w/Fill 2
Rhy. Fig. 4
E5
2fr. 3fr.
F♯ G A5
w/Fill 3
D5
So be it, threat - en no more. To se - cure peace is
(end Rhy. Fig. 4)
G5 G♯5 A5 B♭5
w/Rhy. Fig. 4 (1st 3 bars only) & Fill 2
E5
2fr. 3fr.
F♯ G A5
to pre - pare for war. So be it, set - tle the score.
D5 G5 E5 G5 E5 G5 E5
Touch me a - gain for the words that you will hear ev - er - more.
Hey!
1.
w/Rhy. Fig. 2 & Riff A
E5 B♭5 F5 E5 B♭5 F5 E5 B♭5 F5 E5 F5 G5 F5 E5 B♭5 F5 E5 B♭5 F5
Don't tread on me.
2.
E5 B♭5 F5 E5 F5 G5 F5 G5 B♭5 G5 F5
Fine
Don't tread on me!
Fill 1
Fill 2
sl.
Fill 3
sl.

Guitar solo
w/Rhy. Fig. 2 (2 times)
E5 B♭5 F5 E5 B♭5 F5 E5 B♭5 F5 E5 F5 G5 F5 E5 B♭5 F5 E5 B♭5 F5
E5 B♭5 F5 E5 F5 G5 F5 E5 B♭5 F5 E5 B♭5 F5 E5 B♭5 F5 E5 F5 G5 F5
E5 B♭5 F5 E5 B♭5 F5 E5 B♭5 F5 E5 F5 G5 F5
E5
F5 F♯5 G5 G♯5 A5 B♭5 B5 D5 B
8va
loco
P.M.
Full
1/2
sl.
H
P
⑥7fr.

Additional Lyrics

2. Love it or leave it, she, with the deadly bite.
Quick is the blue tongue, forked as the lightning strike.
Shining with brightness, always on surveillance.
The eyes, they never close, emblem of vigilance.
Say, don't tread on me. *(To Chorus)*

THROUGH THE NEVER

Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett

(E5)
A5
B♭5
N.C.
U - ni - verse, much too big to see.
P
P.M.
slight P.M.
(E5)
Time and space nev - er end - ing. Dis - turb - ing thoughts, ques - tions pend - ing.
A5
B♭5
E5 N.C.(E5)
Lim - i - ta - tion of hu - man un - der - stand - ing. Too quick to
(G5)
(end half time feel)
(F♯5)
crit - i - size. Ob - li - ga - tion to sur - vive. We hun - ger to

F♯5
A5
B♭5
N.C.
N.C.
be a - live.
Yeah.
Riff A
Rhy. Fig. 2
P.M.
w/Fill 1
Half time feel
Chorus
E5 F♯5
(Twist - ing, turn - ing through the nev - er.) All that is, ev - er,
(end Rhy. Fig. 2)
Rhy. Fig. 3
sl.
To Coda
(end half time feel)
G5
ev - er was will be ev - er twist - ing, turn - ing through the nev - er.
(end Rhy. Fig. 3)
Fill 1
Gtr. III

P.M.
Half time feel
w/Rhy. Fig. 3 (Gtr. II)
grad. release
steady gliss.
trem. bar
loco
8va

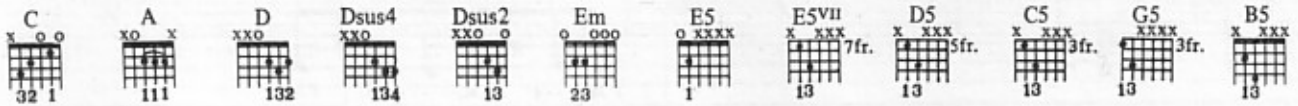
⑥open
E
P.M.
E5
P.M.
(cont. in notation)
slack
slack
Gtr. I
w/Rhy. Fig. 4 (Gtrs. I & II)
E5
G5
N.C.
Play 7 times
H P
sl.
Rhy. Fig. 4 (Gtr. II)
P.M.
P.M.
sl.
H P
sl.
Bridge
w/Rhy. Fig. 4 (8 times)
E5
G5
N.C.
On through the nev - er. We must go
on through the nev - er, out to the
edge of for - ev - er. We must go
on through the nev - er. Then nev - er

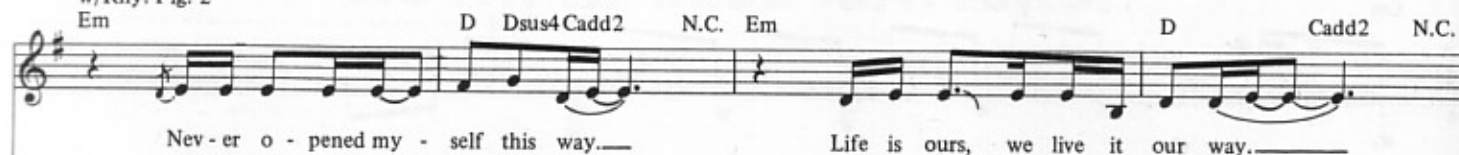
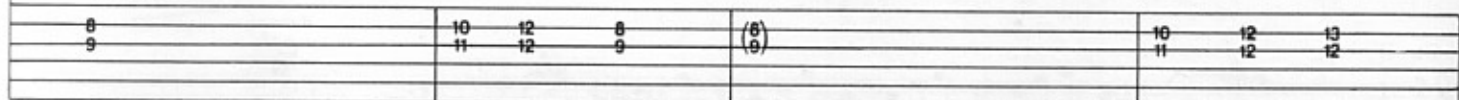
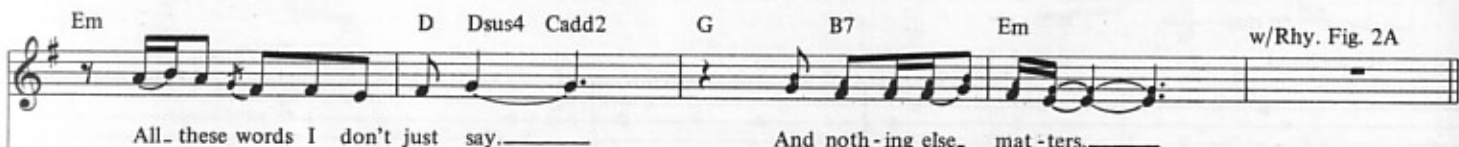
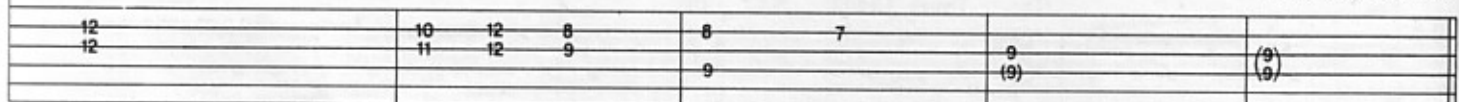
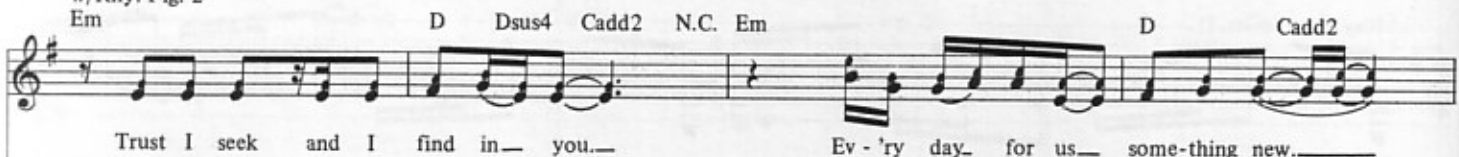
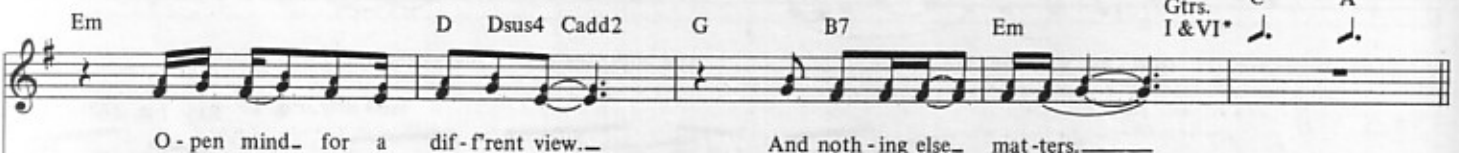
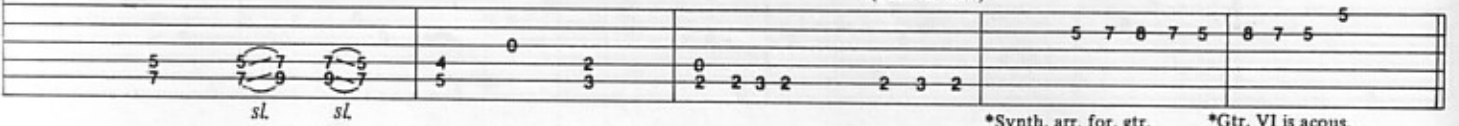
Additional Lyrics

2. In the dark, see past our eyes.
Pursuit of truth, no matter where it lies.
Gazing up to the breeze of the heavens.
On a quest, meaning, reason.
Come to be, how it begun.
All alone in the family of the sun.
Curiosity teasing everyone.
On our home, third stone from the sun. Yeah.

Twisting, turning through the never. *(To Chorus)*

NOTHING ELSE MATTERS

Words and Music by
James Hetfield and Lars Ulrich

Em D C G B7 Em
Rhy. Fig. 1
Gtr. II
Harm.
½
let ring
sim.
(clean tone)
P
*Vol. knob swell.
1st Verse
Em D Dsus4 Cadd2 N.C. Em D Cadd2 N.C.
So close, no mat - ter how far.
Could - n't be much more from the heart.
Rhy. Fig. 2 (Gtr. I)
Em D G B7 Em N.C.
For - ev - er trust - ing who we are.
And noth - ing else mat - ters.
(end Rhy. Fig. 2)
Rhy. Fig. 2A

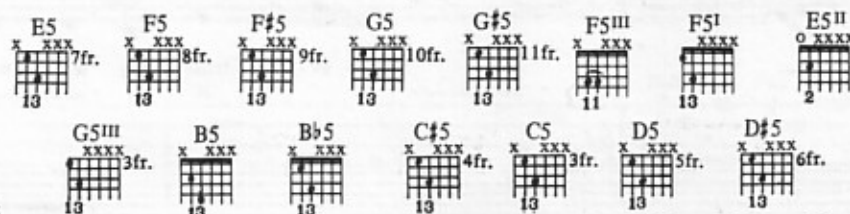
2nd Verse
w/Rhy. Fig. 2
Em
D Dsus4 Cadd2 N.C. Em
D Cadd2 N.C.
Nev - er o - pened my - self this way.
Life is ours, we live it our way.
Rhy. Fig. 3 (Gtr. III)
Rhy. Fig. 3A (Gtr. IV)
*w/distortion
*Distortion applies to both gtrs.
Em
D Dsus4 Cadd2
G B7 Em
w/Rhy. Fig. 2A
All these words I don't just say.
And noth - ing else mat - ters.
(end Rhy. Fig. 3)
(end Rhy. Fig. 3A)
3rd Verse
w/Rhy. Fig. 2
Em
D Dsus4 Cadd2 N.C. Em
D Cadd2
Trust I seek and I find in you.
Ev - 'ry day for us some-thing new.
Rhy. Fig. 4 (Gtr. II)
sl.
(clean tone)
Em
D Dsus4 Cadd2
G B7 Em
Gtrs. I & VI*
C A
O - pen mind for a dif - f'rent view.
And noth - ing else mat - ters.
(end Rhy. Fig. 4) *Gtr. II
(Gtr. II out)
*Synth. arr. for. gtr.
*Gtr. VI is acous.

Rhy. Fig. 5 (Gtrs. I&VI)
Chorus
D Dsus4 D Dadd2 D C A D Dsus4 D Dadd2 D
Nev - er cared for what_ they do. ___ Nev - er cared for what_ they
w/Rhy. Fill 1
C A D
Gtr. VI
w/Rhy. Fig. 1 & Rhy. Fill 1
Em
(end Rhy. Fig. 5)
know, ___ oh, but I know. ___
4th Verse
w/Rhy. Fig. 2
Em D Dsus4 Cadd2 N.C. Em D Cadd2 N.C.
So close, no mat-ter how_ far. ___ Could-n't be much more_ from the heart. ___
Em D Dsus4 Cadd2 G B7 Em
For - ev - er trust - ing who we are. ___ And noth - ing else_ mat - ters. ___
Gtrs. I & IV
C A
w/Rhy. Fig. 5
D Dsus4 D Dadd2 D C A D Dsus4 D Dadd2 D
Nev-er cared for what_they do. ___ Nev-er cared for what_they
w/Rhy. Fill 2
C A D
w/Rhy. Fig. 1 & Rhy. Fill 3
Em
know, ___ oh, but I know. ___
Rhy. Fill 1 (Gtr. V*)
7 (7) 5 8 7 8 5 5
*Synth. arr. for gtr.
Rhy. Fill 2 (Gtr. III)
w/distortion
3 7 5 5 7 7 (7) 5 7 7 9
Rhy. Fill 3 (Gtr. V*)
14 12 14 12 15 12 14 15 17
*Synth arr. for gtr.

N.C.(Em)
8va
Gtr. II
Am
loco
sl.
Gtr. I let ring
(clean tone)
*Gtr. II notated to left of slashes.
C
Dadd2
Em
1.
2.
w/Fill 1
Dadd2
Gtr. I
Em
5th Verse
w/Rhy. Figs. 2, 3 & 3A
Em
D
Dsus4
Cadd2
N.C.
I nev - er o - pened my - self this way.
Life is ours, we live it
our way.
All these words I don't just say.
Fill 1 (Gtr. II)
(clean tone)
H
1/2
Full
P

G
B7
Em
w/Rhy. Fig. 2A
And noth - ing else mat - ters.
6th Verse
w/Rhy. Figs. 2 & 4
Em
D
Dsus4
Cadd2
N.C.
Trust I seek and I find in you.
Ev - 'ry day for us
some - thing new.
O - pen mind for a dif - f'rent view.
Gtrs. I & VI
C
A
And noth - ing else mat - ters.
Chorus
w/Rhy. Fig. 5 (1st 4 bars only)
Dadd2
Nev - er cared for what they say.
Nev - er cared for games they
play.
w/Rhy. Fig. 5
Nev - er cared for what they do.
w/Rhy. Fill 2
Nev - er cared for what they know,
Gtr.III
E
E5
P.M.
w/Rhy. Fig. 1 & Rhy. Fill 4
oh, and I know.
Yeah, yeah.
Rhy. Fill 4 (Gtr. V*)
*Synth. arr. for gtr.

Guitar solo
Gtr. IV
E5
B sl. E
E5VII
D5
C5
G F♯
P.M.
Full
H P
sl.
G5
B5
w/Rhy. Fig. 1 (2 times)
7th Verse
w/Rhy. Fig. 2 (1st 6 bars only)
Em
D
Dsus4
Cadd2
N.C.
So close, no mat-ter how_ far.
Could-n't be much more_

D
Cadd2
N.C.
Em
D
Dsus4
Cadd4
from the heart.
For - ev - er trust - ing who we are.
sl.
steady gliss.
G
B7
Em
No, noth - ing else mat - ters.
*Let ring till end.
Gtr. I
Em
H P sl.
Repeat and fade

OF WOLF AND MAN

w/Rhy. Fig. 3
N.C.
F5 E5
B5
B♭5
Rhy. Fig. 3 (Gtrs. I & II)
P.M.
H P P
H
sl.
2nd, 3rd Verses
w/Rhy. Fig. 3 (4 times)
2. Off through the new day's mist I run. Out from the new day's mist I have come.
3. See additional lyrics
We shift, puls-ing with the earth. Com-pa-ny we keep, roam-ing the land while you sleep.
E5
F5
F♯5
G5
Gtr. II
Gtr. I
Oh.
Chorus
Gtrs. I & II
Shape shift. Nose to the wind.
Shape shift. Feel-ing I've been. Move swift. All sens-es clean.
C♯5
C5

F5I
E5II
⑥open E
G5III
F5I
Full
P
E5II
F5I
E5II
⑥open E
B5
⑥open E
B♭5
P.M.
sl.
C♯5
C5
C5
C♯5
D5
D♯5
1/2
w/Rhy. Fig. 3 (1½ times)
N.C.
F5
E5
B5
B♭5
N.C.
F5
E5
B5
B♭5
H P

N.C.
G5
F♯5
sl. (Gtr. II tacet)
(w/echo rpts.)
Gtr. I
P.M.
Interlude
N.C.(E5) F5 E5 N.C.
w/Rhy. Fig. 5A
(Gtr. III - clean elec.)
(end Rhy. Fig. 5A)
w/Rhy. Figs. 5 & 5A (5 times)
(E5) F5 E5 N.C.
Gtr. II
Full
*Vol. swell
Rhy. Fig. 5 (Gtr. I)
(end Rhy. Fig. 5)
(E5) F5 E5 N.C.
(E5) F5 E5N.C.
vib. w/bar

(E5) F5 E5 N.C.
(E5) F5 E5 N.C.
(Spoken:) I feel a change.
Back to a better day.
Full
P
Full
sl.

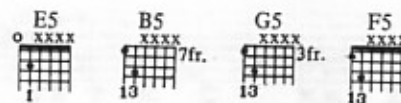
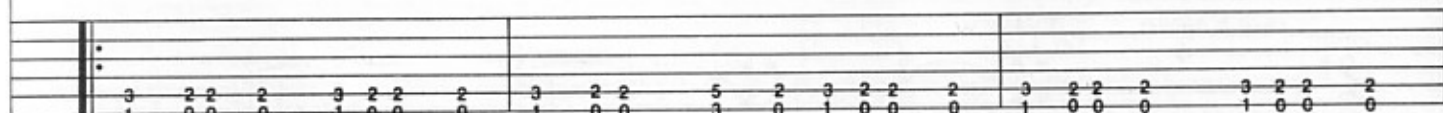
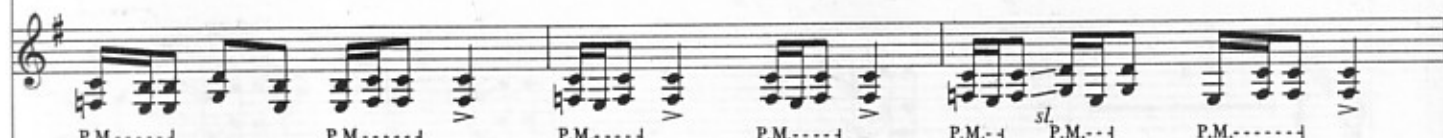
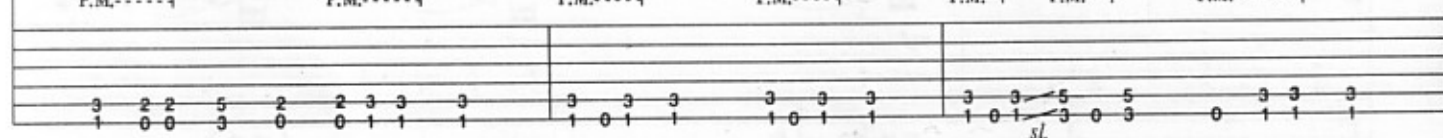
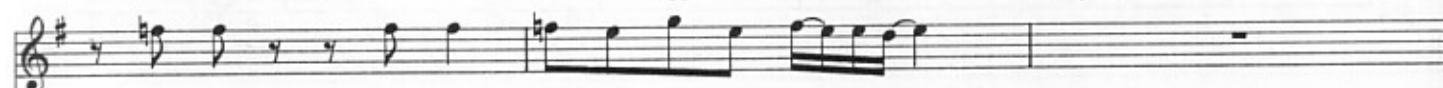
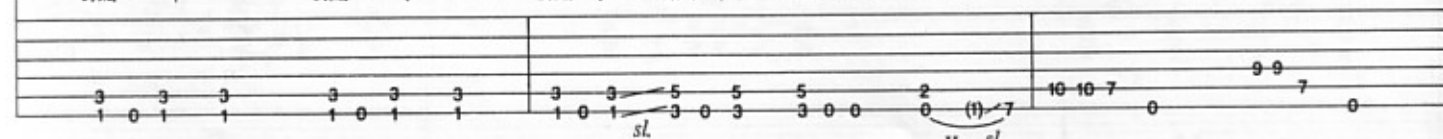
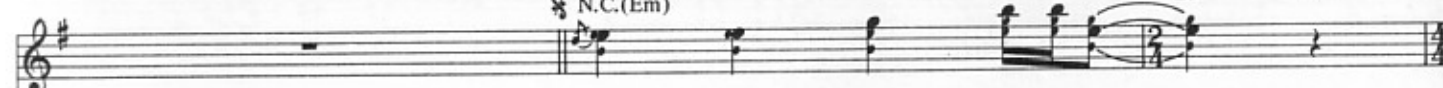
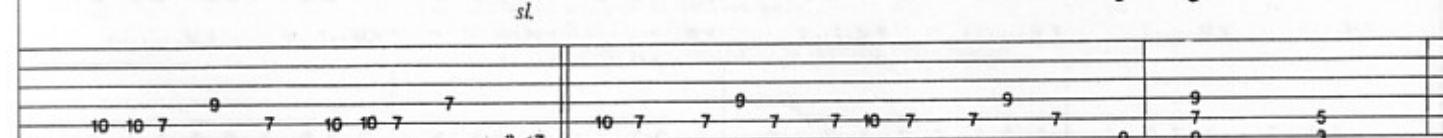
N.C.(F♯5) G5 F♯5 N.C.(F♯5) C♯5 C5 N.C.(F♯5) G5 F♯5 N.C.(F♯5) C♯5 C5 N.C.(F♯5) G5 F♯5 N.C.(F♯5) C♯5 C5
The hair stands on the back of my neck.
(Shape shift.)
(Shape shift.)
Gtr. II
(Gtr. II tacet)
Gtr. I
P.M.

D.S. al Coda
N.C.(F♯5) G5 F♯5 N.C.(F♯5) C♯5 C5 B5 C5 C♯5 D5 C5 C♯5 D5 D♯5 E B5 E B♭5
⑥open
Gtr. I
In wildness is the preservation of the world,
so seek the wolf in thyself.
(cont. in slashes) Gtr. II
Harm.
(8va)
trem. bar
(w/echo rpts.)
P.M.
*Depress bar before striking note, then gradually return to normal position.

Additional Lyrics

3. Bright is the moon, high in starlight.
Chill in the air, cold as steel tonight.
We shift. Call of the wild.
Fear in your eyes. It's later than you realized. *(To Chorus)*

THE GOD THAT FAILED

Words and Music by
James Hetfield and Lars Ulrich

1st, 2nd Verses
2nd time substitute Rhy. Fill 1
F5 E5 F5 E5 F5 E5 G5 E5 F5 E5 F5 E5 F5 E5
1. Pride you took, pride you feel, pride that you felt when you'd kneel. Not the word, not the love,
2. Find your peace, find your say, find the smooth road on your way. Trust you gave a child to save,
Rhy. Fig. 1
(end Rhy. Fig. 1)
P.M.
F5 E5 G5 E5 E5 F5 F5 G5 N.C. F5
not what you thought from a - bove.
left you cold and him in grave.
It feeds, (It feeds.) it grows, (It grows.) it clouds all that you will know.
sl.
G5 E5 N.C.(Em)
De - ceit, de - ceive, de - cide just what you be - lieve.
H
Chorus
N.C.(Em) E5 G5
I see faith in your eyes.

N.C.(Bm)
B5
A5
N.C.(Em)
Nev-er you hear the-dis-cour-ag-ing lies.
I hear faith in your cries.
Rhy. Fig. 2
E5
G5
N.C.(Bm)
(B)
To Coda
Bro-ken is the prom-ise. Be-tray-al.
The heal-ing hand held back by the deep-ened nail.
(end Rhy. Fig. 2)
sl.
1.
G5
w/Riff A
N.C.(Em)
Fol-low the god that failed.
3
2.
G5
Gtrs. I&II
E5
B5
Fol-low the god that failed.
Yeah.
Gtr. III
(Gtrs. I & II cont. in slashes)
sl.

Guitar solo
w/Riff A (1st 2 bars only)
N.C.(Em)
G5
trem. pick
B5
w/Riff A (1st 2 bars only)
N.C.(Em)
vib. w/bar
G5
B5
A.H.
A.H. pitch: F♯
w/Riff A (1st 2 bars only)
N.C.(Em)
G5
B5
(Gtr. III tacet)

(B)
(Gtrs. G5 I&II)
heal - ing hand held back by the deep-ened nail.
Fol - low the god
N.C.(Em)
that failed.
E5
(Hey!)
Gtr. I
Gtr. II
3rd Verse
w/Rhy. Fig. 1 (2 times)
Pride you took, pride you feel, pride that you felt when you'd kneel.
Trust you gave a child to save, left you cold and him in grave.
D.S. al Coda
Coda
Fol - low the god that failed.
P.M.

MY FRIEND OF MISERY

Words and Music by
James Hetfield, Lars Ulrich
and Jason Newsted

Dm/A
Am
You, you're smoth - ered in trag - e - dy, and you're out
Gtr. III (acous.)
mp
let ring
Gtr. II A5
(cont. in notation)
to save the world.
(Gtr. III out)
Gtr. I
P.M.
f
sl.
Chorus
3rd time w/Fill 2
F♯5 N.C. E5 A5 B5 F♯5 N.C. E5
Mis - er - y. You in - sist that the weight of the world should
Rhy. Fig. 5
Gtrs. I & II
P.M.
Fill 2
Gtr. VI
sl.

A5 A♯5 B5 E5 F♯5 N.C. E5 A5 B5
be on your shoul - ders. Mis - er - y. There's much more to life than what you see,
(end Rhy. Fig. 5)
P.M.
F♯5 N.C. E5 A5 A♯5 B5 E5 E(♭6) E5 E(♭6) E5 Dm/A
To Coda
1.
my friend of mis - er - y.
Gtr. II
Gtr. I
P.M.
2.
E5 Dm/A A5
My friend of mis - er - y.
Dm/A Am
P

w/Rhy. Fig. 2 (Gtrs. I & II)
Am
Dm/A
hold bend
grad. release
Full
grad. bend
grad. bend
Am
w/Rhy. Fig. 3 (Gtrs. I & II)
Dm/A
8va
Gtr. IV
Am
Gtr. V
w/Rhy. Fig. 4
Dm/A

F#5 N.C. E5 A5 A#5 B5 E5 F#5 N.C. E5
Oh.
A5 B5 F#5 N.C. E5 A5 A#5 B5 E5
My friend of mis - er - y.
Yeah, yeah, yeah!
F#5 N.C. E5 A5 B5 F#5 N.C. E5
8va
rake
A5 A#5 B5 E5 F#5 N.C. E5 A5 B5
grad. bend
loco
F#5 N.C. E5 A5 A#5 B5 E5

Rhy. Fig. 6 (Gtr. II)
F♯5
E5
F5
Ⓢopen E
(end Rhy. Fig. 6)
G5
P.M.
Full
grad. release
Gtr. I
w/Rhy. Fig. 6 (3 times)
1/2
sl.
H
P
8va

*8va applies to Gtr. VI only.

Additional Lyrics

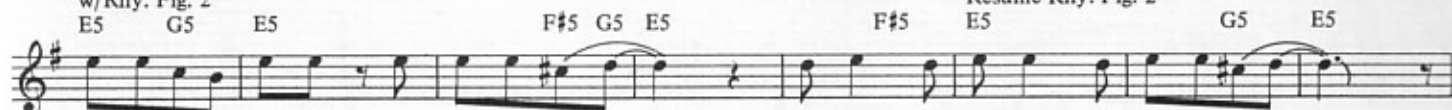
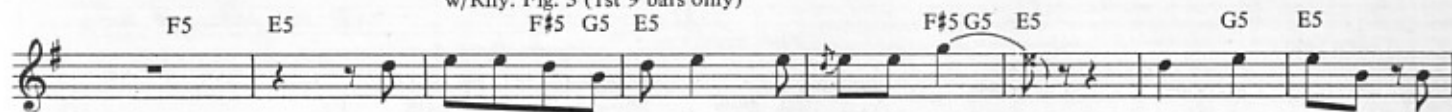
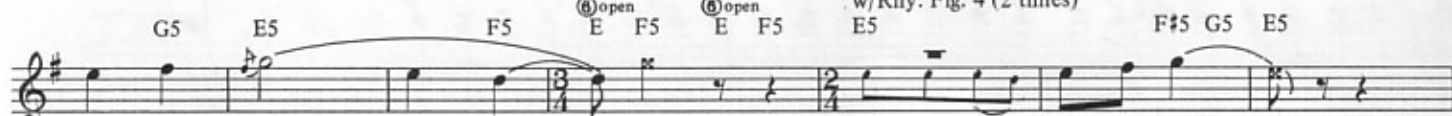
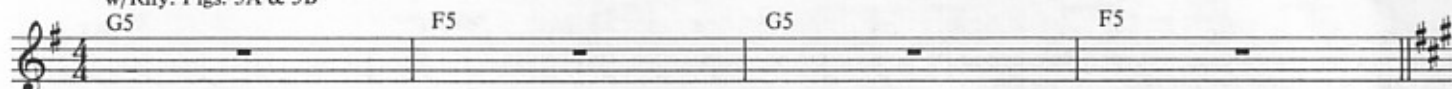
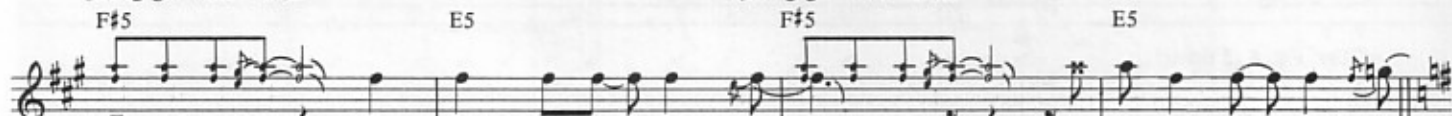
2. You still stood there screaming,
No one caring about these words you tell.
My friend, before your voice is gone,
One man's fun is another's hell.
These times are sent to try men's souls.
But something's wrong with all you see.
You, you'll take it on all yourself.
Remember, misery loves company. *(To Chorus)*

THE STRUGGLE WITHIN

Words and Music by
James Hetfield and Lars Ulrich

1st Verse
E5
Reach-ing out for some-thing you've got-ta feel.
You're clutch-ing to what you had thought was re-al.
Gtrs. I & II
Rhy. Fig. 2
G5 E5 F♯5 G5
P.M.
sl.
Kick-ing at a dead horse pleas-es you.
No way of show-in' your
F5
E5 (end Rhy. Fig. 2)
Rhy. Fig. 3
grat-i-tude.
S - so man-y things you don't wan-na do.
⑥open
What is it, what have you got to lose?
(end Rhy. Fig. 3)
Rhy. Fig. 4
What the hell?
(What the hell?)
What is it you think you're gon-na find?
(end Rhy. Fig. 4)
Hyp-o-crite.
(Hyp-o-crite.)
Bore-dom sets in-to the bor-ing mind.
Half time feel
Gtr. I
Rhy. Fig. 5A
(end Rhy. Fig. 5A)
H
Gtr. II
Rhy. Fig. 5B
(end Rhy. Fig. 5B)

Chorus
Rhy. Fig. 6
Gtrs. I & II
F♯5
E5
(end Rhy. Fig. 6)
w/Rhy. Fig. 6 (3 times)
F♯5
E5
It suits you fine.
Your ru - in.
(Strug - gle with - in.)
(Strug - gle with - in.)
F♯5
E5
F♯5
E5
You seal your own cof - fin.
The strug-gl - ing with - in.
(Strug-gle with - in.)
(Strug-gle with - in.)
w/Rhy. Fig. 5B
G5
F5
G5
F5
Gtr. I
Rhy. Fig. 5C
(end Rhy. Fig. 5C)
H
sl.
P.M.
w/Fill 2
E5
Fdbk.
(end half time feel)
P.M.
rit.
Fdbk. pitch: B
w/Rhy. Fig. 1 (2½ times)
a tempo
*Let Fdbk. ring as chord decays.
Fill 2
Gtr. II
H
rake
sl.

2nd Verse
w/Rhy. Fig. 2
Substitute Rhy. Fill 1
Resume Rhy. Fig. 2
E5 G5 E5 F♯5 G5 E5 F♯5 E5 G5 E5
Home is not a home, it be - comes a hell.
Turn -ing it in - to a pris - on cell.
w/Rhy. Fig. 3 (1st 9 bars only)
F5 E5 F♯5 G5 E5 F♯5 G5 E5 G5 E5
Ad - van - tag - es are tak - en, not hand - ed out.
While you strug - gle in -
w/Rhy. Fig. 4 (2 times)
G5 E5 F5 ⑥open E F5 ⑥open E F5 E5 F♯5 G5 E5
side your hell, ow.
(Reach - ing out.)
Reach - ing out.
F♯5 G5 E5 G5 ⑥open E G5 ⑥open E G5 E5 F♯5 G5 E5
Grab-bing for some-thing you've got to feel.
(Clos - ing in.)
Clos - ing in.
The
F♯5 G5 E5 F♯5 G5 ⑥open E G5 ⑥open E G5 N.C.
pres - sure up - on you is so un - real.
Half time feel
w/Rhy. Figs. 5A & 5B
G5 F5 G5 F5
Chorus
w/Rhy. Fig. 6
F♯5 E5 F♯5 E5
(Strug-gle with - in.)
It suits you fine.
(Strug-gle with - in.)
Your ru - in.
F♯5 E5 F♯5 E5
(Strug-gle with - in.)
You seal your own cof - fin.
(Strug-gle with - in.)
S- strug-gl - ing with - in
w/Rhy. Figs. 5B & 5C
G5 F5 G5 F5
Rhy. Fill 1
Gtrs. I & II
P.M.
2 2 0 2 2 0 4 4 2

w/Fill 3
Gtr. I E5
Fdbk.
(end half time feel)
P.M.
rit.
Fdbk.
(Vocal:) Struggle.
a tempo
Fdbk. pitch: B
Guitar solo
Rhy. Fig. 7
Gtrs. I & II
E5
G5
(end Rhy. Fig. 7)
w/Rhy. Fig. 7 (3 times)
Full
8va
loco
Rhy. Fig. 8
Bb5
(end Rhy. Fig. 8)
w/Rhy. Fig. 8 (3 times)
Fill 3
Gtr. II
rake
a tempo
(15ma)
Fdbk. pitch: G#

Half time feel
w/Rhy. Fig. 6 (4 times)
G5 B♭5 G5 B♭5 G5 B♭5 F♯5
8va
Full
loco
A.H. (15ma)
P.M.
A.H. pitch: A♭
sl.
w/wah
E5 F♯5 E5 F♯5
E5 F♯5 E5
w/Rhy. Fig. 8
G5 B♭5
(vib. lower note only)
G5 B♭5 G5 A♭5 B♭5 G5 A♭5
P.M.
⑥open E A♭5 ⑥open E A♭5 G5 A♭5 ⑥open E A♭5 ⑥open E A♭5 G5
A.H.
(8va)
w/wah effects
wah off
(Vocal:) Go!
E5 G5 E5
Gtrs. I & II
E5 G5 E5 E5 G5 E5 A5 A♭5 G5 G♭5 F5 F5

3rd Verse
w/Rhy. Fig. 3
E5 F♯5 G5 E5 F♯5 G5 E5 G E5 G5
Reach-ing out for some-thing you've got to feel. While clutch-ing to what you had thought was real.
E5 F5
w/Rhy. Fig. 4 (2 times)
E5 F♯5 G5 E5 F♯5 G5 E5
What the hell? What is it you think you're
G5 E5 F♯5 G5 E5 F♯5 G5 E5 G5
gon-na find? Hyp-o-crite. Bore-dom sets in-to the bor-ing mind.
N.C.
Half time feel
w/Rhy. Figs. 5A & 5B
G5 F5 G5 F5
Chorus
w/Rhy. Fig. 6
F♯5 E5 F♯5 E5
It suits you fine. Your ru - in.
(Strug-gle with-in.) (Strug-gle with-in.)
F♯5 E5 F♯5 E5
You seal your own cof-fin. S-strug-gl-ing with-in.
(Strug-gle with-in.) (Strug-gle with-in.)
G5 F5 G5 F5
Gtr. I w/Fill 2
E5
(end half time feel)
w/Rhy. Fig. 1 (2 times)
Fdbk.
(8va)
a tempo
Fdbk.
*Let Fdbk. ring as chord decays.
Gtrs. I & II
P.M.

METALLICA

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THE UNFORGIVEN
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DON'T TREAD ON ME
THROUGH THE NEVER
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OF WOLF AND MAN
THE GOD THAT FAILED
MY FRIEND OF MISERY
THE STRUGGLE WITHIN

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